

# arts marketing and audience development

Randy T. Nobleza/ PhArFil 11481161

AFL 709d: pamamahala sa edukasyong kultural  
week 6/ pagpaplanong pangkultura at marketing

# arts marketing and audience development



- the application of the 5 traditional management functions: planning, organizing, staffing, supervising and controlling – to the facilitation of the production of the performing or visual arts and the presentation of the artists' work to audiences.

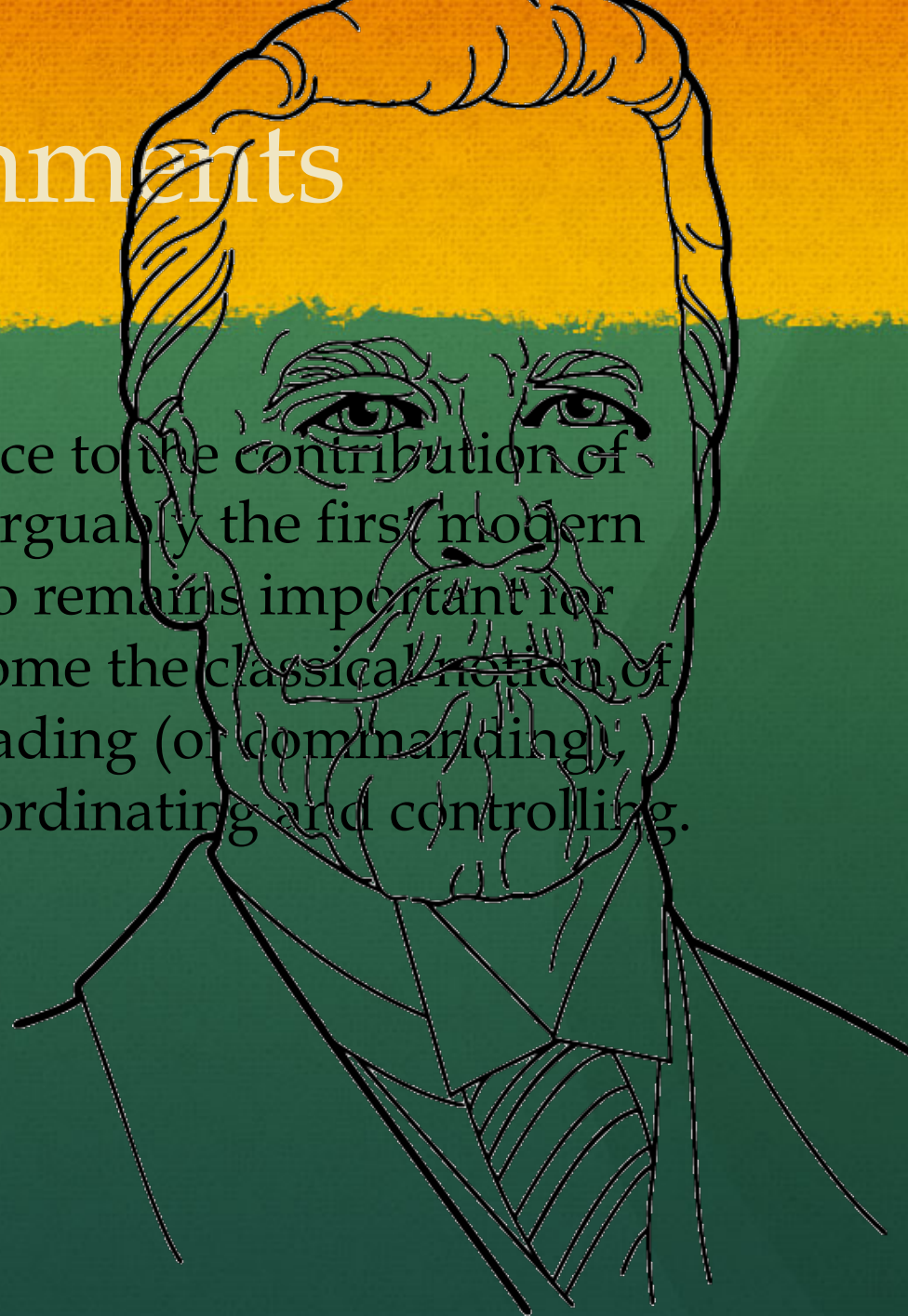
# arts marketing and audience development

- The administration and facilitation of the creative process and its communication to an audience is common to both public, nonprofit arts organizations and private, commercial, for-profit artistic entities (Martin 1998: 128)



## 2. comments

- first, stresses an adherence to the contribution of henri fayol (1841-1925( arguably the first modern management writer, who remains important for proffering what has become the classical notion of management, namely leading (or commanding), planning organizing, coordinating and controlling.



## 2. comments

- Second, suggests 2 distinct but related spheres of activity: public, nonprofit; and private, for-profit such boundaries maybe useful for including commercial firms involved in the arts, which widens the conventional perspective.

# Private/public collaborations

- “non until two distinct organizational forms – the private or semiprivate, nonprofit cultural institution and the commercial popular culture industry – took shape did the high/low-culture dichotomy emerge in its modern form” (dimaggio, 1986a: 41-2)





# 5 management departments

- strategic planning
- finance management
- fund-raising
- marketing
- facility or physical plant management

- positivistic perspective whereby managerialism is applied to arts organizations
- audience, visitors or spectators are reconceptualized as consumers



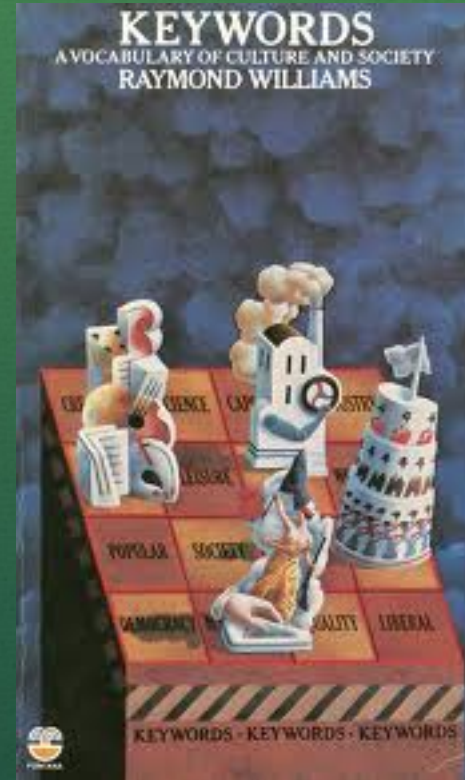


# critical perspective on arts management

- what is arts? What are the arts?
- What is management? Who are managers? What do managers do?
- What is the role of consumption and consumers?

# Raymond Williams' culture

- one of the two or three most complicated words in the English language



# keywords: vocabulary of society and culture

- a general state or habit of the mind
- the general state of the intellectual development in society as a whole
- body of arts (current and most widespread used)
- a whole way of life: material, intellectual and spiritual
-



# performing and visual arts in the traditional sense



- art music
- ballet
- opera
- theatre
- painting sculpture

- there is no document of civilization which is not at the same time a document of barbarism. (Benjamin 1969: 256)
- when I hear the word culture, I reach for my cheque book – Barbara kruger
- management – seems to come into English directly from maneggiare, italian – to handle or train horses

- civil servants (or bureaucrats) public
- administrators semi-public
- managers private





- the pressure of the managerial environment does not encourage the development of reflective planners, the classical literature notwithstanding. The job breeds adaptive information-manipulators who prefer the live, concrete situation. The manager works in an environment of stimulus-response and he develops in his work a clear preference for live action. (mintzberg 1973: 38)



- culture industry – central to adorno's critique is the application of capitalist industrialism, namely the profit motive, to creative activity
- the total effect of the culture industry is one of anti-enlightenment...it impedes the development of autonomous, independent, individuals who judge and decide consciously for themselves (adorno 1991: 85-6, 92)



- consumer as the preferred term to describe virtually all human exchange served to negate distinctions in relationships: moreover, social human needs are not covered by the consumer ideal. They may even be denied because consumption tend always to be materialist as an individual activity (Williams 1980: 188)



- art as an area of human activity – in its organizational aspects and managerial functions – has been relatively unexplored . training for the administrative side of artistic organization has been neglected (ichack adizes)



# critical theory

- Feminist intervention and in-depth analysis flourish within those disciplines that inform museums, such as the humanities, the arts, social and other sciences. How is it then that these bodies of knowledge have not affected in any significant ways the management of the institutions that encourage the research and application of ideas to the meaning of objects and experiences? (Canadian museum association's muse, spain 1994)

# 2 divergent views are discernable

- arts management as a sub-discipline within MBA studies
- arts management as a zone of contact for various intellectual lines of analysis to be pursued.

- 







- One can learn a lot from advertising. Among the mercenaries of the advertising world are very smart people, real experts in communications. It makes practical sense to learn techniques and strategies of communications without knowing them, it is impossible to subvert them. (Bourdieu and haacke 1995: 107)

# 3 commitments: classical industrial economy

- production
- distribution
- consumption

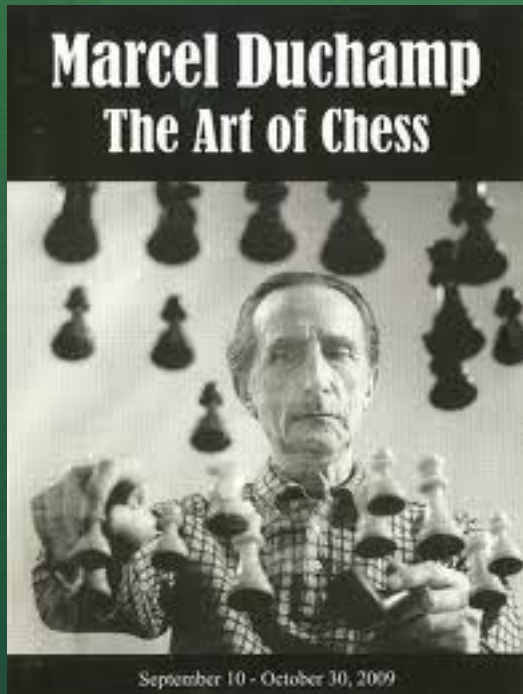


# basic elements of a performance or exhibition

- the creative raw material and a person or persons to interpret the material (production)
- a place to present the material (distribution)
- an audience to witness the performance or view the work of art (consumption)



# spectator/ consumer and artist/producer



- in the final analysis, the artist may shout from all the rooftops that he is a genius: he will have to wait for the verdict of the spectator in order that his declarations take a social value and that, finally, posterity includes him in the primers of arts history. (Duchamp 1973: 47)

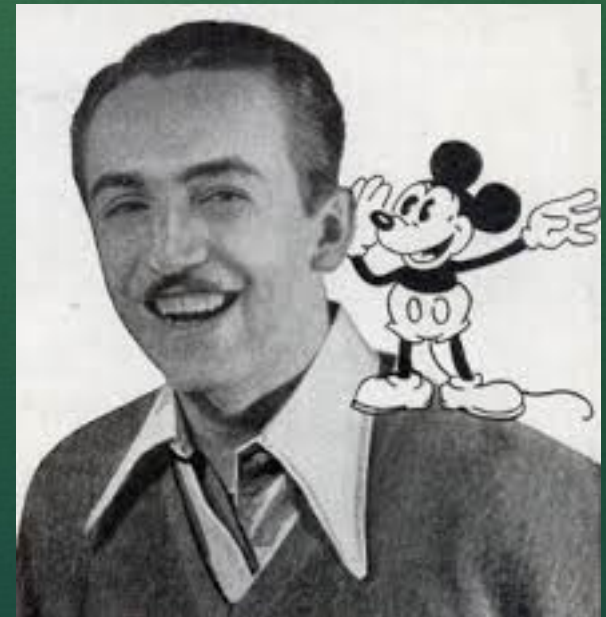
# leading and managing artists

- we are always looking for creative solutions to problems – and solutions that cost less money. Remember we still run a business; art and commerce go together. I often quote Woody Allen saying ‘if show business wasn’t a business, it would be called show.’ Everything we do must not only be creatively responsible but also fiscally responsible, whether we are talking about an acquisition or a corporate financing or a sense in a movie. And in the end, the most creative and sound solutions will emerge. Finding a solution is, by definition, a creative art. (wetlander 2000: 117)

- Disney is a factory churning out things for people to buy, but surrounded by myth. Uncle Walt, in his studied avuncular persona, promoted himself as a big bee gathering pollen in order to spread it, flower to flower. He invented the job title, “imageener” to describe the multi-skilled workers who combined a creative force with engineering know-how to design the original Disney theme park in 1955.



- Discipline is part of creativity...Discipline is good for the creative process, and time limits are good. An infinite amount of time to do a project does not always make it creatively better (wetlander 2000: 116)



# 4 leadership roles for Disney



- leading by example
- being there
- being a nudge
- being an idea generator

# according to Eisner:

- also means showing a combination of enthusiasm and loyalty to the institution and it certainly means demanding excellence in the organization
- means having contact and exposure and being available. As the organization gets larger, a team of leaders needs to help run the organization.
- Means that sometimes all good ideas or good people need is an advocate who won't shut up. It is about avoiding ideas falling through cracks or getting mired in bureaucracy.
- Means that the leader-leader in a creative business should be creative



# English chamber orchestra (ECO)

- The orchestra has a particular orientation, according to Ballardie, “it is run on a completely different basis from any other orchestra in the world. The 4 London symphony orchestras – London Symphony Orchestra, London Philharmonic Orchestra, Royal Orchestra and the Philharmonica – contract their players and rely heavily on government subsidy. All our players are freelance; we have no such thing as a written contract, though it is understood that they will give the ECO work first call. There is no such thing as public money without strings. We have to produce the best product. I find that pressure stimulating.”

# Quintin Ballardie (museum-entrepreneur)

- benevolent despot
- incredible energy
- absolute devotion
- fantastic ears for talent



- Ballardie is not a conductor. “a good ear at picking the talent is his most important skill. Indeed Ballardie is old school, stressing that he has no management background, what he knows about orchestral management was learned on the job, including skills development as manager of orchestras for theatrical production in London’s West End.



- The players do not have full-time contracts with the ECO, which is to say that they are self-employed musicians. “An orchestra is the sum of its musicians, and this applies especially to a small ensemble of the ECO’s caliber. Many members of the orchestra are distinguished chamber and concert soloists in their own right.

- ECO is not democratic in that it does not operate with a player's board for collective decision-making. "in an ideal world, it is right that an orchestra should be self-governing, however, there are just too many problems.





- The artistic direction has remained in the ECO's hand under the general direction of Ballardie. Artistic activities have to pay: owing to a lack of public subsidy, private sponsorship assumes greater importance.





# Extra aesthetics

- Aesthetic choices may also include non-aesthetic concerns, which is to suggest that artistic production is never conducted in a vacuum. Art can be dragooned into cultural services.

# 2 divergent NY brands

- FUBU (for us, by us)
- MoMA (museum of modern art)



**FUBU**

- An instant candidate for the white studies canon (hilfiger's book) all American is one long miles davis wore khakis and, except Hilfiger would prefer Chet Baker modeling his chinos. Hilfiger is so white he earnestly offers mister rogers as a fashion plate for the American sweater (andre hultkrans: 1998)





- An instant candidate for the white studies canon (hilfiger's book) all American is one long miles davis wore khakis and, except Hilfiger would prefer Chet Baker modeling his chinos. Hilfiger is so white he earnestly offers mister rogers as a fashion plate for the American sweater (andre hultkrans: 1998)

- As strategy has blossomed the competitiveness of western companies has withered. This may be a coincidence, but we think not. We believe that the application of concepts such as strategic fit (between resources and opportunities) generic strategies (low cost vs. differentiation vs. focus) and “strategy hierarchies (goals, strategies, tactics) have often abetted the process of competitive decline (hansel and prahalad 1974: 100)

# Distinctive capabilities

- innovation
- architecture
- reputation



# creativity, cities and clustering

- creative industries (in the UK) includes the conventional arts alongside advertising, architecture, design, film, publishing, software development and television and radio.



- emphasizes the new, progress and continual change (Landry and bianchiri 1995:11)
- clusters are represented by critical masses in one place of unusual competitive success in particular fields (porter 1998: 78)

# creative – serious and trivial senses:

- the difficulty arises when a word once intended and often still intended, to embody a high and serious claim, becomes so conventional as a descriptive of certain kinds of activity, that it is applied to practices for which, in the absence of the convention, nobody would think of making such claims (Williams 1983: 84)



# clusters affect competition in three broadways

- being part of a cluster increases the productivity of firms based in the are. Firms are offered better access to employees and supplier
- clusters can help to drive the direction and pace of innovation, which underpins future productive growth. The constant comparison with peers is a source of competitive pressure.
- Stimulating the formation of new business expands and strengthens the cluster itself.

# Branding's mythic power

- From cornflakes to ears, our daily lives are increasingly dominated by branded goods and brand names (pavitt 2000:16)



- Brands are at the heart of marketing and business strategy. Marketing is about decommunitising the company's offer is perceived to be the same as those of competitors then consumers will be indifferent and will choose the cheapest or most accessible. Companies that are forced to compete on price rarely make satisfactory profits. The purpose of marketing is to create a preference for the company's brand. If customers perceive one brand as superior, they will prefer it and pay more for it. Brand equity is the value of these additional cash flows generated for a product because of its brand identity. (doyle 1998: 165)



- Many companies think that they have a brand when what they actually have is name recognition. A name becomes a brand when consumers associate with a set of intangible and tangible benefits that they obtain from the product or service. Power brands create a more emotional bond that grows out of their personality... power brands generate relationship with customers that are measurably stronger than those achieved by ordinary brands. Moreover power brands seem to be present at every form reinforcing their distinctiveness.

# Segmentation and targeting

- Managing heterogeneity is the essential basis behind understanding the importance of art segmentation, which is a process by which the total market is divided into distinctive groups:



- Segmentation is disaggregative in its effects and tends to bring about recognition of several demand schedules where only one was recognizable before... market segmentation...consists of viewing a heterogeneous market (once characterized by divergent demand) as a number of smaller homogeneous markets in response to different product preferences among important market segments. It is attributable to the desires of consumers for varying wants (Smith 1956:3)



# Marketing the arts

- 4 major interrelated marketing challenges
- attendance stimulation
- audience development
- membership development
- fund-raising

- attendance stimulation has an immediate and direct impact on attendance figures, a main yardstick to measure organizational success
- there is a choice between broadening (trying to bring serious art to more people) or deepening (developing a more coherent experience for those who are already interested in the arts) the audience base
- membership development served an important linking role: getting one to join as a member presents the first stage of a more formal and potentially stronger bond.
- Revenue from fund-raising activities complement attendance and membership revenue.

- If attendance at an art gallery or museum were defined by date or time, and even given a stated duration, it would take on the character of a performance – something that begins at a certain time and ends at a certain time – the idea of a limited capacity would be suggested and so there would be something to buy it now, you might not get in) diggle 1984: 38)



- We know rather little about why some art forms do well on the market and some do poorly. It is not enough to say that popular forms survive and unpopular ones fail: what this assertion ignores is the power of market segmentation. Markets are created by entrepreneurs; they do not exist in nature. Thus American popular radio became dramatically more innovative and diverse when the radio industry began segmenting markets by age, ethnicity, region and race (dimaggio 1986: 88)

# 2 different types of audiences

- potential donors (who often become members)
- general public (who attend museums to be entertained and educated)



# 2 different audiences

- mass marketing museum (designed to appeal to the public-at-large)
- boutique museum (aimed at the donor and potential donor)





# the issue of audience development

- how to balance up the socio-economic profile of their audience members in order to be more representative of the general population
- how to respond more positively to the needs to other groups
- should arts organizations think about addressing two very different kinds of audiences?
- Does changing the product to fit what the audience wants abrogate some of the responsibilities associated with the most successful arts organizations?
- How to ensure wider participation?

# Audience development can be approached in two distinct ways:

- classical dissemination is aimed at democratizing institutions that have historically been supported by urban elites
- access becomes less difficult by broadening the definition of the arts. There is a blurring of the distinction between nonprofit and commercial enterprises in arts.